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# International Opera Season Spring 72

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## CONTENTS

	PAGE
Opera Season 1972 ... ..	3
Goerning Body ... ..	5
Guarantors ... ..	7
Do You Remember ... ..	9
The RTE Symphony Orchestra ... ..	13
ARTISTES :	
<i>Conductors</i> ... ..	15
<i>Producer</i> ... ..	17
<i>Chorus Masters</i> ... ..	18
<i>Chorus</i> ... ..	11
<i>Principals</i> ... ..	21-23, 41-51
OPERAS :	
Le Cenerentola <i>Cast</i> ... ..	25
<i>Synopsis</i> ... ..	26
Nabucco <i>Cast</i> ... ..	28
<i>Synopsis</i> ... ..	29
Il Trovatore <i>Cast</i> ... ..	31
<i>Synopsis</i> ... ..	32
La Traviata <i>Cast</i> ... ..	34
<i>Synopsis</i> ... ..	35
Manon Lescaut <i>Cast</i> ... ..	37
<i>Synopsis</i> ... ..	38
Patron Members ... ..	53
Works Produced Since Foundation ... ..	60



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*(Verdi)*

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*(Puccini)*

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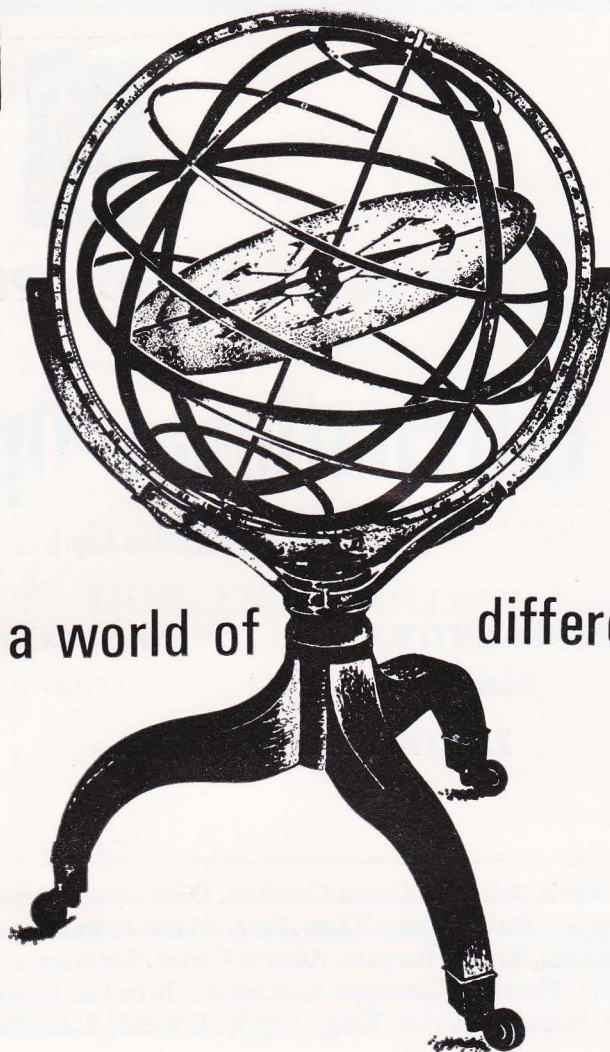
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Cast of *Trovatore* included John Torney, Patricia Black, John Lynsky, Robert Irwin, Moira Griffith. Also included is Lt.-Col. W. O'Kelly, Chairman of D.G.O.S. since its foundation and Miss Kitty Vaughan, who is singing in the chorus of this season's production.



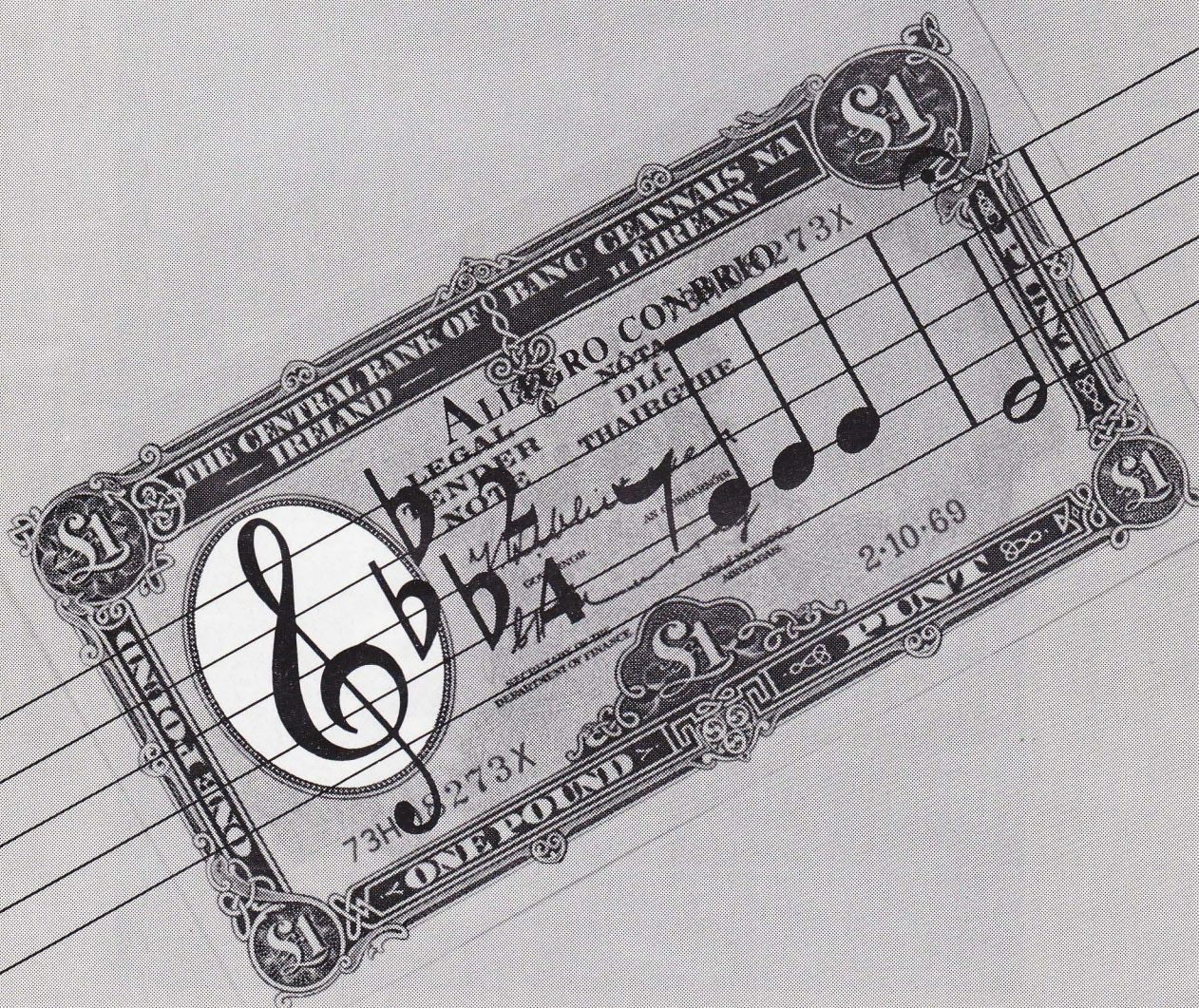
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## Conductors

### **NAPOLEONE ANNOVAZZI Artistic Director**

(Conductor). Though born a Florentine completed his musical studies at Venice and began his conducting career at Riga in 1935. Combining work in the fields of symphonic and opera music, he has conducted the Santa Cecilia, Vienna Symphony and Munich Philharmonic Orchestras and the orchestras of Lisbon and Madrid, and in the field of opera, at the State Operas of Vienna, Cologne, Wiesbaden, Munich and in Bucharest, Lisbon, Paris, Barcelona, Naples, Rome as well as at Caracalla. In America he has directed opera at Havana, Mexico and the City Center, New York.

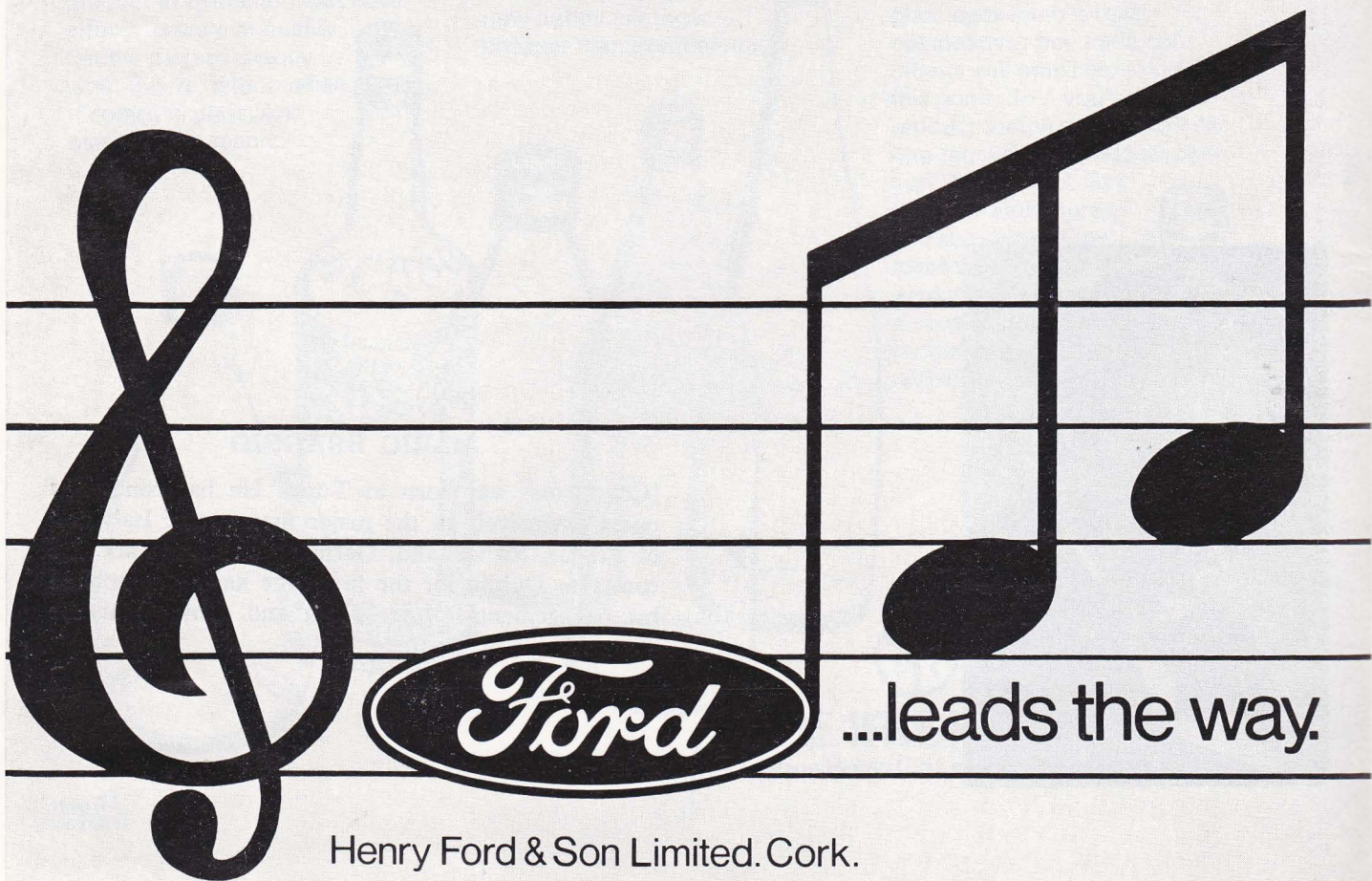


### **MARIO BRAGGIO**

(Conductor) was born in Turin. He has conducted opera extensively in the major theatres of Italy and of France, Switzerland, Germany and Denmark. He comes to Dublin for the first time having completed his engagements (*Aida*, *Tosca* and *Carmen*) at the Teatro Regio of Turin.



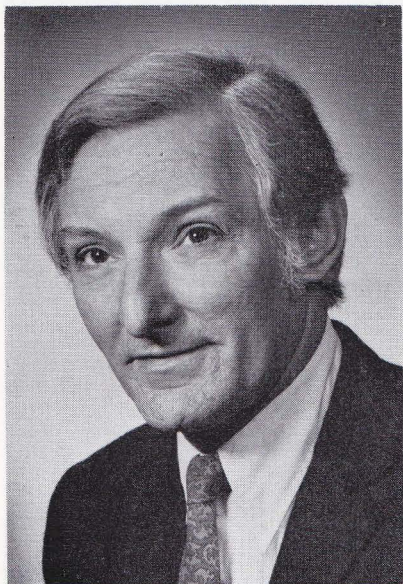
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# Producers



## PHILIPPE PERROTTET

Philippe Perrottet is Australian, of Franco-Russian-Irish descent. He started his artistic career as a boy soprano in the Cathedral at Sydney, later becoming an actor and designer and then a dancer and choreographer. During his eight years as Ballet Master and Choreographer for Sadler's Wells Opera, he gradually turned to producing, and has since produced operas for (amongst others) the Welsh National Opera, the Oxford Bach Festival, the Camden Festival and the London Chamber Opera, of which he is Director. He is adviser to the Ethiopian State Theatres, and is the author of the book 'Practical Stage Make-up'. This is his fourth season with the D.G.O.S. as Producer, but he has also appeared with them as dancer-choreographer in 1953.

## CHARLES JANSSENS

Charles Janssens was born in 1932 and studied Languages at the State University of Ghent and Drama at the Royal Academy of Dramatic Art also in Ghent. At university he was president of the Germania-Theater Group for which he staged *Lucifer* (Vondel) and *Peer Gynt* (Ibsen) and was a member of the experimental theatre group Studio 50.

Charles Janssens also studied singing and violin at the Music Academy of Ghent and both staged and acted for many companies in Brussels and Ghent in

such productions as *Anne Frank*, *Richard III*, *Hamlet*, *Peter Pan*, *Cat on a Hot Tin Roof*, *Browning Version*, *La Locandiera*, *Candida* etc. before making his debut with *Let's Make an Opera* (Britten) in the Royal Opera House Ghent where he has now staged well over thirty productions and is at present preparing *Tristan and Isolde*, *Salome*, and Hoffman's *Erzählungen*.

Since 1963 Mr. Janssens has taught Drama and Dramatic Art at the State Institute of Drama and Culture.



# Chorus Masters

## **JEANNIE REDDIN McDONALD** **L.R.A.M., A.T.C.L.**

(Chorusmaster and Accompanist) was trained in choral work at the Mathay School of Music, Manchester. She has now been Resident Chorusmaster Accompanist to the D.G.O.S. for several years, after previously assisting the Society in many offices. She is, besides, a pianist of eminence. As accompanist she has appeared with every Irish artiste of distinction, vocal and instrumental, and at home, in Britain and on the Continent with many international celebrities, including Paolo Silveri, Ebe Stignani, Teresa Stich-Randall, Walter Greisler, Joan Sutherland, Alfredo Campoli and Eric Gruenberg. She has also participated in several Wexford Festivals.



## **DAVID GRUFFYDD EVANS**

is a member of the Welsh National Opera's music staff, his duties comprising solo coaching, chorus training and conducting of performances. A native of South Wales, he studied at the Guildhall School of Music & Drama, London, specializing in conducting under the late Aylmer Buesst, then continued his studies in Germany at the State College of Music in Hamburg under Dr. Hans Schmidt-Isserstedt, principal conductor of North German Radio. He holds the diplomas in conducting of both colleges. Several years' activity in Northern Germany in the orchestral, choral and operatic fields preceded his return to Wales to take up his present post. He is a frequent guest conductor with the BBC in Cardiff, where he has performed works ranging from the baroque to first performances of new works, and he also plays a prominent part in choral activities in South Wales. Engagements with other symphony orchestras in Britain and Germany are pending for the 1972-73 season.





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## *Chorus Masters*



### JOHN BRADY

John Brady, (Chorus Master) received his Diploma at the College of Music, Dublin. Joined the D.G.O.S. chorus in 1965 as a tenor and has sung in every season since that time. Since 1969 has assisted as chorusmaster in preparing the chorus for the International Seasons of opera. Last year received high praise for his work in preparing the chorus for the *Bartered Bride* which was sung in Czech. John is organist and choir master at St. Peter's Church, Bray, Co. Wicklow.



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# The Artistes...

## ANNA MARIA BALBONI

(Soprano) Born in Ferrara. Studied at the Parma Conservatory and made her début in Naples at the "Teatro di Corte". She has sung at Venice's La Fenice in the role of Eva in Wagner's *Die Meistersinger* and in *Otello* with Del Monaco and Tito Gobbi. She has sung also at the Comunale of Bologna, the Verdi Opera House of Trieste and the Teatro Petruzzelli in Bari. She took the part of Elsa in the D.G.O.S. production of Wagner's *Lohengrin* in December, 1971.



## EMIKO KOBOTA

(Soprano) was born in Tokyo, where she studied voice, pianoforte and composition. After opera appearances in her native Japan and in New York she went to Italy for "perfezionamento". There she was successful at the annual "Verdi Voices" Concorso, which led to opera and concert engagements in Italy, France and Switzerland. First appearance in Dublin.

## RUTH MAHER

(Mezzo-Soprano) Born in Dublin and spent early life in Cork. Returned to Dublin to join R.T.E. Singers. After further studies in London, joined Sadler's Wells Opera in 1963 singing a number of mezzo roles over the next five years. Since her return to Dublin in 1968 has sung extensively as soloist with both R.T.E. Orchestras and also with the Ulster Orchestra and the New Irish Chamber Orchestra.

Has sung many important roles with the D.G.O.S.





# The Artistes...



## GIUSEPPINA DALLE MOLLE

Born in Rome she won the Singing Contest of ENAL in 1964 and debuted in Pesaro the same year. Since then, she sang in many Italian theatres: Opera House of Rome (Barber of Seville, Il Turco in Italia, Il Conte Ory) in San Carlo of Naples, Massimo Bellini of Catania, Theatr Verdi of Florence etc.

It is her first presentation in Dublin in the title-role of Cenerentola that she will sing in April at the Massimo of Catania.

## TERRY REID

(Soprano) was born in Donegal. After study at the Royal Irish Academy she proceeded to the St. Cecilia Conservatory of Music in Rome, graduating with final diploma in 1970. For an Irish singer she has already had the unusual distinction of engagements in Italy, Brussels and Madrid with the famous orchestra "I Virtuosi di Roma" under their conductor, Renato Fasano, and other organisations. Has broadcast also on Italian Radio (RAI) and makes her début in *La Cenerentola* with the D.G.O.S.



## MARIA ANGELA ROSATI

(Soprano) is a débutante of Spoleto and the Teatro Nuovo of Milan. Pursued a successful career through the provincial cities of Italy until recognition came when engaged for the important role of Norma at the Fenice Theatre of Venice. This led to engagements at the Berlin Opera. Has also been much in demand in the concert field. This is her fourth visit to Dublin where she will sing in *Il Trovatore*.





# The Artistes...

## ADRIANA STAMENOVA

(Mezzo-Soprano) is a Bulgarian. She studied violin, pianoforte and singing at the Musical Academy of Sofia before her engagement by the National Opera Theatre of that city, making her début there as Eboli in *Don Carlos*. Was a member of the Sofia Opera ensemble which visited the Bolshoi Opera, Moscow, in 1968, singing in *La Cenerentola* and *Don Carlos*. In 1970 was awarded a bursary by the Bulgarian Government for the study of Italian roles at the Scala school of opera. This is her first visit to Dublin which will be followed by engagements in Sofia and North America.



## OZGUL TANYERI

Born in Istanbul, the Turkish soprano that will be presented the first time in Dublin in the role of Abigaille of Nabucco, is an artist of the State Theatres of Ankara and Istanbul, where lately she performed with a great success *Fanciulla del West* of Puccini. She sang *Norma*, *Trovatore*, *Butterfly*, *Boheme*, *Turandot*, *Tosca*, *Katia Kabanova* *Jenufa* in Istanbul, Ankara, Budapest, Bucarest, Praga, Brno, Bratislavia, etc.



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April 3, 5, 7

# LA CENERENTOLA

By GIOACCHINO ANTONIO ROSSINI

*Text by Jacopo Ferretti*

Don Ramiro, Prince of Salerno	· · · · ·	UGO BENELLI
Dandini, his valet	· · · · ·	ANGELO ROMERO
Don Magnifico, Baron of Mountflagon	· · · · ·	SERGIO PEZZETTI
Clorinda	} His Daughters	TERRY REID
Thisbe		RUTH MAHER
Angelina, known as Cinderella, his step-daughter	· · · · ·	GIUSEPPINA DALLE MOLLE
Alidoro, a philosopher	· · · · ·	ALBERTO CARUSI

## R.T.E. SYMPHONY ORCHESTRA

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*Conductor* : NAPOLEONE ANNOVAZZI

*Producer* : PHILIPPE PERROTTET

*Scenery* designed by PHILIPPE PERROTTET and built and painted in the Gaiety Theatre Workshops under the supervision of Mr. ROBERT HEADE.

*Costumes* by CASA JOLANDA, Rome.

*Make-up* by MAX FACTOR

*The scene takes place at the Home of Don Magnifico and at the Palace*

### Act I

*Scene 1* : A room in Don Magnifico's Mansion.

*Scene 2* : A room at the Palace.

### Act II

The Ballroom at the Palace.

### Act III

*Scene 1* : A room at the Palace.

*Scene 2* : Don Magnifico's House.

*Scene 3* : The Palace.



# LA CENERENTOLA

GIOACCHINO ROSSINI, 1792-1868

The opera was first produced in Rome in 1817—one year after *Il Barbiere di Siviglia*. It remained universally popular for sixty years, after which it passed out of the repertoire. Since its revival at Pesaro in 1920 it has regained its popularity.

*La Cenerentola* was first heard in its authentic version in Dublin in 1836. It was given at Wexford in 1956 and by Ulster Opera, Belfast, in 1967.

Ferretti's libretto is very broadly based on Perrault's version of the old fairy tale familiar to us as "Cinderella" (Cendrillon). The fairy element of the old tale is, however, entirely absent.

## ACT I

*Scene 1—A room in Don Magnifico's mansion.*

The Baron's two elder daughters, Clorinda (Soprano) and Tisbe (Mezzo-Soprano), are trying on new dresses, while their step-sister, Angelina, known as Cenerentola (Mezzo-Soprano), makes coffee for them, singing to herself a sad little song (*Una volta c'era un re*). Someone knocks at the door: there is a beggar outside, and, while her sisters treat him with disdain, the kind-hearted Cenerentola lets him in and gives him food. The sisters scold Cenerentola. None of them know that this beggar in disguise is Alidoro (Baritone), philosopher, magician and tutor to the young Prince of Salerno, Don Ramiro. A group of courtiers bring an invitation for Don Magnifico and his daughters to attend a grand ball which the Prince is to give at the Palace that night. After the ball the Prince will choose his future bride among his lady-guests. Clorinda and Tisbe rush off to dress for the ball. Cenerentola tells the "beggar" that she would like to give him some money but has none herself. The "beggar" thanks her and predicts a great reward for her kindness to him.

*Twenty-Six*

The two sisters order Cenerentola about. They feel sure that one of them will be the bride-elect. Their very hard-up and foolish father, Don Magnifico (Bass-Baritone), comes in. In the great buffo aria *Miei rampolli* he describes a fantastic dream which he interprets as an omen that a very important and well-paid post awaits him at the Palace. The room is now empty and another stranger arrives. This is the Prince (Tenor) himself. Having heard from Alidoro of the sweet and lovely Cenerentola, he has changed clothes with his valet Dandini in order to meet and woo the girl in this disguise. The two fall in love at first sight. Their duet *Una soave non so che* is interrupted by the sisters calling Cenerentola to help them dress. The false Dandini announces that his master, the Prince, will soon arrive and, in fact, here comes the valet, Dandini (Baritone), pretending to be the Prince, followed by courtiers and servants. Cenerentola begs her father to allow her to go to the ball. He refuses, explaining to the others that his third daughter had died and that Cenerentola was a servant in the house. They all go off to the Palace, leaving Cenerentola alone and sad by the fire. But Alidoro, returning this time disguised as a pilgrim, promises that he will take her to the ball himself. What is more, he has brought her a ravishing dress to wear, complete with silver slippers, jewels and bouquet.

*Scene 2—A room at the Palace.*

Don Magnifico has been appointed Master of the Cellars to the Prince, a post which is very congenial to the Baron, who is fond of his wine. Dandini, still masquerading as the Prince, makes a great fuss of the two disagreeable sisters as a test. Clorinda and Tisbe have begun to quarrel. Each of them is certain that



she will be the Prince's chosen bride when the ball comes to an end. Don Ramiro, in his own disguise as the "valet", enjoys these proceedings. In his presence the two sisters behave in a very silly and vulgar fashion. They have no time for a mere "valet" and pursue the man they believe to be the Prince. This scene includes the duet *Zitto, zitto, piano, piano* between the Prince and Dandini.

## ACT II

### *The Ballroom at the Palace*

The ball is at its height. Cenerentola arrives with Alidoro. Her beauty, glittering jewels and magnificent clothes instantly attract everyone's attention, especially the eyes of the impertinent but certainly handsome young "valet", the so-called Dandini. Clorinda and Tisbe detect a certain resemblance between the new arrival and their sister. They jealously watch the man they believe to be the Prince approach the beautiful stranger and dance with her. The guests adjourn to the dining room, to await the Prince's choice of his bride.

## ACT III

### *Scene 1—A room at the Palace*

Clorinda and Tisbe tell Don Magnifico how the "Prince" had paid attentions to them, although he had also danced with the unknown lady. Father and daughters go away, and in comes Don Ramiro. He is disturbed by Dandini's interest in Cenerentola and hides to listen to their conversation. Dandini, still disguised as the Prince, declares his love, but Cenerentola tells him simply that she loves the Prince's valet and has thoughts for no one else. These words are overheard by the real Prince, who now comes forward and, still pretending to be a servant, declares his love for Cenerentola. The girl answers that she loves him too, but, before she accepts him, the "valet" must first discover her true identity. She gives him one of the twin bracelets she wears as a clue. Then she disappears from the Palace as mysteriously as she came. After consulting with his tutor, Alidoro, the Prince decides to drop his disguise and to continue his wooing in his own person. Alidoro conceives a plan to enable the Prince to meet Cenerentola again. Dandini, however,

enjoys one more good joke before his play-acting ends. Still in his disguise as Prince, he asks the pompous old Baron what sort of state and privileges he would expect to receive, should he, the "Prince", choose either Clorinda or Tisbe as his bride. Don Magnifico asks for lackeys, coaches, wine and all sorts of riches and is outraged when Dandini reveals to him that he is merely the Prince's valet. Here occurs the fine Baritone-Bass duet between the two.

### *Scene 2—Don Magnifico's house*

Back at home by the fireside Cenerentola is thinking about the good-looking "valet" who was so kind to her at the ball. Don Magnifico and his daughters come home. Clorinda and Tisbe look at their sister: yes! they must admit how like she is to the lovely stranger they had seen at the ball. What a good thing they had left the girl behind! A storm, called up by Alidoro's magic powers, gathers outside. Alidoro's scheme is working well. The royal coach overturns just outside the Baron's mansion. The royal party enters seeking shelter. The Baron and his plain daughters are wildly excited. Cenerentola, on being sharply commanded by the Baron to get a chair for "His Royal Highness", promptly places it before Dandini, whom she still believes to be the Prince. But she is amazed when she learns the true identity of her suitor. The Prince, too, recognises her from the bracelet she wears and, taking her in his arms, announces her as his chosen bride.

The happy Cenerentola is led away by her royal lover. The dumbfounded Baron and his ugly daughters are left disconsolate; they have no money and they will have to beg for their keep from Cenerentola and the Prince. In the general astonishment at this turn of events, the magnificent sextet *Questo é un nodo avviluppato* builds up with its staccato rhythms and rolling "Rs".

### *Scene 3—The Palace*

Cenerentola is rich and powerful now. But her heart has not changed with her good fortune. She sends for Clorinda and Tisbe and the Baron and, in the brilliant coloratura rondo *Nacqui all'affano e al pianto*, invites them to share in the luxury which she now enjoys. The ending is a happy one.



April 4, 6, 8, 12

# NABUCCO

By GIUSEPPE VERDI (1813-1901)

*Text by Temistocle Solera*

Abigaille, a slave believed to be the elder daughter of Nabucco	OZOGLU TANYERI
Fenena, Daughter of Nabucco	RUTH MAHER
Ismaele, Nephew of the King of Jerusalem	LINO SAVOLDI
Nabucco, King of Babylon	PEDRO FARRES
Zaccaria, High Priest of Jerusalem	GIANFRANCO CASARINI
High Priest of Babylon	ALBERTO CARUSI
Abdallo, an old officer in Nabucco's army	BRENDAN CAVANAGH
Anna, sister of Zaccaria	OLIVE DUNCAN

Soldiers, Slaves, Exiles, etc.

## R.T.E. SYMPHONY ORCHESTRA

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*Producer:* CHARLES JANNSENS

*Scenery* designed by CHARLES JANNSENS, built and painted in the Gaiety Theatre Workshop under the supervision of Mr. ROBERT HEADE.

*Costumes* by CASA JOLANDA, Rome.

*Make-up* by MAX FACTOR

*The Scene is set in Jerusalem and Babylon in Biblical times.*

### Act I—Jerusalem

The Temple at Jerusalem

### Act II—The Unbeliever

*Scene 1:* The Royal Palace of Babylon

*Scene 2:* A hall in the Palace

### Act III—The Prophecy

*Scene 1:* The Hanging Gardens of Babylon

*Scene 2:* On the Banks of the Euphrates

### Act IV—The Shattered Idol

*Scene 1:* A room in the Royal Palace of Babylon

*Scene 2:* The Hanging Gardens of Babylon

*Nabucco was first performed at La Scala, Milan, on 9th March, 1842*



# NABUCCO

GIUSEPPE VERDI, 1813-1901

## ACT I

The scene is set in the Temple at Jerusalem. A group of Hebrews and Levites enter, expressing alarm at the impending attack by the Assyrians under their leader Nabucco. Zaccaria, the High Priest, enters with Nabucco's daughter Fenena as prisoner, declaring that God has put her into their hands as a hostage through whom they may be able to win deliverance. The chorus sing a song of thanksgiving. Ismaele enters announcing the immediate approach of the Assyrians and the chorus sing a prayer for aid. Fenena is handed over to Ismaele for safe-keeping, and they are left alone on the stage. It transpires that Ismaele had been Ambassador in Babylon and had met and fallen in love with Fenena there; at this moment Abigaille, Fenena's step-sister, enters at the head of Babylonian warriors who, disguised as Israelites, had succeeded in capturing the temple. She reproaches her sister for indulging in romance at that moment and threatens her with death instead. Going to Ismaele she tells him that, when he had been in Babylon, she too had fallen in love with him, and that, if he returned her love, he might still save his people. She continues in this strain and is joined in a Trio by Ismaele, who rejects her approach but pleads for his people, and by Fenena, who calls the God of Israel to hear her prayer, not for herself but for others.

An excited group of Israelites rushes in with the news that Nabucco is at hand; he straightaway appears at the door of the Temple. Zaccaria seizes Fenena and threatens to kill her if Nabucco profanes the Temple. Nabucco declares that if he does he will drown Zion in a sea of blood, while Fenena pleads with him for mercy for the Hebrews; Nabucco calls the Israelites his vassals and taunts them that their God had not come to their aid. Zaccaria renews his threats to kill Fenena, but Ismaele interposes and frees her and she takes refuge in her father's arms. Nabucco now, freed from his fear for her, gives free rein to his rage and orders the slaughter of the Israelites.

## ACT II

*Scene I:* Abigaille reveals that she has become possessed of a document that proves she is of slave origin and not the legitimate daughter of Nabucco. She is furious that, in Nabucco's absence at war, Fenena has been appointed regent; she declares that she too once had a heart open to joy and success, but who can restore that now? The Priest of Baal enters, declaring that Fenena has set the captive Hebrews free; he offers to support her if she wishes to seize the throne and oust Fenena and Nabucco; she accepts.

*Scene II:* Zaccaria announces that he has become the instrument of God to enforce the power of the law over the infidel. Ismaele enters and, in an impressive scene, has a curse laid on him by the Levites for his treachery in freeing Fenena. She and Zaccaria now arrive with Anna, who begs the Levites to spare Ismaele. At this moment Abdallo comes in announcing the false news of Nabucco's death and reporting the support of the people for Abigaille. The latter enters and demands the crown from Fenena, only to be interrupted by the appearance of Nabucco who seizes the crown and places it on his own head. The chorus sing that the moment of fate is at hand and Nabucco announces that, because of the disloyalty of his subjects, he has decided to overthrow Baal; as for the God of the Hebrews, He had already been overthrown. There is now no God but Nabucco himself.

Zaccaria reproves him for his blasphemy, whereupon Nabucco orders him to be taken away to die with his people. At this Fenena declares that she shall die with them as she has embraced the Hebrew faith. Nabucco tries to force her to bow down and worship him for he is no longer king but God. At the blasphemy there is a noise of thunder and Nabucco falls to the ground in terror. Abigaille picks up the crown and puts it on her own head.



### ACT III

*Scene I:* Babylon. Abigaille has taken the throne. The Priest of Baal requests her consent to the destruction of the Hebrews including Fenena. Nabucco enters distraught; Abigaille orders him to be removed, but he, with a semblance of his old authority, makes to ascend the throne. The others withdraw and Abigaille taunts him into signing a decree for the destruction of the Hebrews. When his request for mercy for Fenena is refused, he tells Abigaille she is not his daughter but a slave. He searches in his bosom for the document of proof and, when he cannot find it, Abigaille disdainfully produces it and tears it up. The sound of trumpets proclaims the doom of the Hebrews. Nabucco calls for his guards; when they appear he finds they are not his but Abigaille's and have come to take him under arrest.

*Scene II:* By the waters of Babylon. The Jews, in one of the most famous choruses in opera, lament for their homeland *Va, pensiero sull 'ali dorate*. Zaccaria reproves them for their despair and prophesies the destruction of Babylon.

### ACT IV

*Scene I:* Nabucco has just awakened from a dream that he has been pursued like a hunted animal. He seems to hear the sound of battle and cries for his sword. He hears the name of Fenena called and rushes to the window. He realises to his horror that she is being led to her death and that he is imprisoned and cannot go to her aid. He falls on his knees and contritely prays to Jehovah for pardon. Abdallo enters with his warriors and Nabucco, now restored to sanity, leads them out to set all to right.

*Scene II:* The hanging gardens of Babylon, with the great image of Baal. Fenena is led to her death and Zaccaria exhorts her to seek a martyr's crown. Just as the sacrifice is about to be made Nabucco rushes in and orders them to stop. He commands his men to overthrow the statue of Baal but it crashes to the ground of its own accord. Nabucco proclaims that the Hebrews are to return to their native land where he shall build them a new Temple. He declares his repentance and tells them that Abigaille had lost her reason and drunk poison. The Hebrews sing a song of praise to the Almighty. In a very brief scene the dying Abigaille enters, confesses her faults, blesses the lovers and expires.

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DUBLIN: April 10, 13, 15, 19

CORK: April 25, 27, 29

# IL TROVATORE

By GIUSEPPE VERDI (1813-1901)

*Libretto by Salvatore Cammarano from the play "El Trovador"*  
*by Antonio Garcia Gutiérrez*

Leonora, Lady in waiting to a Princess . . . . .	MARIA ANGELA ROSATI
Inez, her companion . . . . .	SHEILA MOLONEY
Azucena, a Biscayan gipsy . . . . .	ADRIANA STAMENOVA
Manrico, chieftain and reputed son of Azucena . . . . .	LINO SAVOLDI
Count of Luna, a nobleman of Aragon . . . . .	PEDRO FARRES
Ferrando, his Captain . . . . .	GIANFRANCO CASARINI
Ruiz, one of Manrico's soldiers . . . . .	PATRICK RING
Old Gipsy . . . . .	MICHAEL McAULIFFE

Gipsies, Soldiers, Servants

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*Costumes* by CASA JOLANDA, Rome.

*Make-up* by MAX FACTOR

*The Scene is set in Biscay and Aragon in the Fifteenth Century*

### Act I—The Duel

*Scene 1* : The hall of the Castle of Aliaferia

*Scene 2* : The gardens of the Palace

### Act II—The Gipsy

*Scene 1* : A gipsy camp in the Biscayan mountains

*Scene 2* : The cloisters of a convent near Castellor

### Act III—The Gipsy's Son

*Scene 1* : The Count of Luna's camp before the fortress of Castellor

*Scene 2* : A room adjoining the chapel in Castellor

### Act IV—The Execution

*Scene 1* : In the Castle of Aliaferia

*Scene 2* : A prison cell

*Il Trovatore was first produced at the Teatro Apollo, Rome on 19th January, 1853*



# IL TROVATORE

GIUSEPPE VERDI 1831-1901

## ACT I

*Scene I:* Ferrando, captain of the guard, reminds his men that the Count of Luna their master is keeping watch outside the palace in the hope of discovering the identity of the mysterious troubadour (Il Trovatore) who has been serenading Leonora, and in whom he detects a rival for her affection. To keep the soldiers alert, Ferrando tells them the story of the kidnapping of the Count's younger brother, and how the gipsy Azucena, to avenge her mother's death at the stake, threw a baby, believed to be the Count's brother, into the flames. The soldiers disperse in fright when they learn that the ghost of the murdered gipsy is said to haunt the castle at midnight.

*Scene II:* Leonora confides in her companion, Inez, that she is in love with the unknown troubadour, who is a knight she once crowned in a tournament. In the aria *Tacea la notte placida* and the cabaletta *Di tale amor*, she expresses her love for the troubadour (Manrico). The Count of Luna appears and is enraged as he hears the voice of Manrico in the distance. Leonora returns to the garden and rushes into Luna's arms, but realises her mistake as Manrico emerges from the shadows. Manrico is wounded, and in the closing trio the three characters express their varying emotions.

## ACT II

*Scene I:* Some weeks later we find the gipsies singing the Anvil chorus in their camp in the mountains of Biscay. Manrico is almost recovered. The flames of

the campfire remind Azucena of her mother's death, and in the aria *Strida la vampa* she relives the terrible spectacle she witnessed when her mother was burned alive, and she implores Manrico to avenge her death. When they are left alone, Azucena tells Manrico how in revenge she threw what she thought was the present Count's infant brother into the flames, only to discover to her horror that she had sacrificed her own son. Manrico disturbed by these revelations tells her that some mysterious power made him spare the life of Luna when he overcame him in battle. A messenger arrives to tell Manrico that he must defend the castle of Castellor, and that Leonora, believing Manrico to be dead, intends to take the veil that evening.

*Scene II:* Outside the convent, Luna and his men wait in the hope that they may be able to abduct Leonora before she takes the vow. In the aria *Il balen* he sings of the tempest in his heart that she alone can quell and in the ensuing cabaletta *Per me ora* expresses his determination to win her. The singing of nuns is heard from within the convent, interrupted by the Count's repeated avowal that not even God shall take her from him. His attempt to abduct her is prevented by Manrico's arrival. His followers overpower Luna's men and Manrico carries off Leonora.

## ACT III

*Scene I:* Ferrando tells the soldiers of Luna, now preparing to attack Castellor, where Manrico has taken Leonora, that they will be victorious. An old gipsy is dragged into the camp. Ferrando recognises her as the gipsy who stole Luna's brother and further interrogation reveals that she is Manrico's mother. The Count condemns her to be burned.



*Scene II:* Manrico and Leonora are about to be married in the besieged castle. Manrico sings of his love: *Ah, si ben mio*. Now Ruiz enters with word of Azucena's capture and imminent death. Manrico immediately leaves the castle to save his mother but, in true operatic fashion, finds time first of all to sing the exciting aria *Di quella pira*. In the ensuing skirmish Manrico is captured and imprisoned in the same cell as Azucena.

#### ACT IV

*Scene I:* Outside the prison Leonora sings of her love in the aria *D'amor sull' ali rosee*. The sound of the *Miserere* for an approaching death is heard, and the voices of Leonora and Manrico mingle with the unseen choir in a last declaration of love. The Count enters and orders the execution of Azucena and Manrico. Leonora steps forward and offers herself to the Count

if he will free Manrico. In a splendid duet *Qual voce* the Count accepts, but Leonora takes poison from a ring she is wearing so that the Count shall only have her "cold and lifeless corpse."

*Scene II:* In a prison cell shared by Azucena and Manrico, the old gipsy is delirious and she sees again the awful manner of her mother's death. Manrico tries to soothe her to sleep and they sing the duet *Ai nostri monti* (Home to our mountains). Leonora enters and tells Manrico that he is free. The latter, suspicious of the means used to secure his release accuses her of infidelity. But the poison is already taking effect, and as Leonora dies, the Count enters and, realising that he has been tricked, orders Manrico's immediate execution. As he turns from the window through which he has watched the scene, Azucena shouts "You have slain your brother—Mother, you are avenged!"

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DUBLIN April 11, 14, 18, 21  
CORK April 24, 26, 28  
7.45 p.m.

# LA TRAVIATA

By GIUSEPPE VERDI (1813-1901)

*Libretto by Francesco Maria Piave from "La Dame aux Camélias" by Dumas*

Violetta Valery, a courtesan . . . . .	EMIKO KUBOTO
Alfred Germont, her lover . . . . .	BERNARDINO TROTTA
George Germont, his father . . . . .	GABRIELE FLORESTA
April 11, 14, 18, 21	RENATO BORGATO
April 26, 28 . . . . .	OLIVE DUNCAN
Flora Bervoix, friend of Violetta . . . . .	ALBERTO CARUSI
Baron Douphol, Alfred's rival . . . . .	PATRICK RING
Gaston de Letorieres . . . . .	BRENDAN KEYES
Marquis d'Obigny, a nobleman . . . . .	MONICA CONDRON
Annina, Violetta's maid . . . . .	WILLIAM YOUNG
Doctor Grenvil, Violetta's physician . . . . .	

Friends of Violetta and Flora, Gipsies, Servants, etc.

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*Producer* : CHARLES JANSSENS

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*Costumes* by CASA JOLANDA, Rome

*Make-up* by MAX FACTOR

*Place* : In and near Paris

*Time* : about 1850

### Act I

A salon in Violetta's House

### Act II

Violetta's country house near Paris, 3 months later.

### Act III

Flora's Salon in Paris, Shortly afterwards

### Act IV

Violetta's Apartment in Paris, some time later



# LA TRAVIATA

GIUSEPPE VERDI, 1813-1901

"La Traviata" forms with "Rigoletto" and "Il Trovatore" the trilogy of Verdi's great popular operas. All three were performed for the first time within the short space of two years.

The libretto by Piave is based on Dumas' "La Dame aux Camélias" which Verdi had seen played in Paris. "La Traviata" which received its premiere on 6 March, 1853, in Venice, failed at first to please the public. It was not long, however, before the opera achieved its due recognition and it has remained one of the best (if not *the* best) beloved of all operas.

The events take place in Paris and are usually ascribed to the early nineteenth century.

## ACT I

In the salon of the beautiful demi-mondaine, Violetta Valéry (soprano), a party is in progress. Among the guests is Alfred Germont (tenor). He is introduced to Violetta by Gaston (tenor) who explains to her that for a year and more the young man has been in love with her from a distance. Invited by Violetta to sing a drinking song, Alfred launches into the spirited *Libiamo nei lieti calici* in praise of the gay life. As the guests are about to go dancing in another room, Violetta is stricken by a sudden faintness and a spasm of coughing—a sinister premonition of the fatal disease that already ravages her. She quickly recovers, however. As soon as they are alone, Alfred tells her of his long-felt love. (*Un di felice, eterea.*) Violetta at first takes this declaration lightly and advises him that it were best to forget her. Seemingly as an after-thought when Alfred is about to leave, she gives him one of her camélias with the promise that she will meet him again "when the flower has withered".

When all her guests have gone, Violetta's great scene, "*Ah, forse è lui*" begins. Strangely perturbed by her encounter with the young man, the brittle woman of the world wonders whether this might not be what she has never yet experienced—a serious love (*un serio amore*). With a bitter laugh she quickly dismisses these wistful thoughts as folly. Her chosen path of frivolous dissipation must now, she knows, be followed to its end. But as towards the close of the brilliant *cabaletta*, the voice of Alfred reaches her from below her balcony we know that her resolve is already weakening and that the two are destined to meet again.

## ACT II

Violetta and Alfred have indeed met again and have been three months together in her secluded country house near Paris. In his aria *Dei miei bollenti spiriti* Alfred tells of their happiness in this rural haven of peace. Annina, Violetta's maid, enters. She is returning, Alfred learns, from Paris whither she had been sent to sell most of her mistress's remaining possessions in order to pay the considerable expenses of the establishment. Greatly shocked and humiliated by this unexpected information he declares he will go himself to Paris at once to raise some money. When Violetta has re-entered, a visitor is announced. It is Georges Germont (baritone), Alfred's father, come to rescue his son from, as he imagines, the toils of a mercenary female. From being nonplussed by the dignity with which Violetta meets his charge ("I am a woman, sir, and in my own house"), old Germont is further discomposed when she quickly convinces him, with proof in hand, that hers is the money, not Alfred's, which pays for all this "luxury" he has indicated. He begs her, however, to leave Alfred, pleading that while the family scandal of their association remains, the young man whom his daughter loves will not marry her. Violetta at first violently refuses the strange demand — she would rather die than give up Alfred. This dialogue proceeds in the form of a duet of great pathos. Finally, convinced by Germont's reminder that as soon as her youth and beauty fade she will have no hold on Alfred ("What then?" he asks), Violetta consents. In return she asks only a blessing of the old man. Germont goes to wait in the garden for his son. As Violetta is writing a farewell letter to Alfred the latter enters in search of his father. Concealing her letter from Alfred's eyes, Violetta embraces him and in the great outburst *Amami, Alfredo, quant'io t'amo . . . Addio!* (the climax of the opera) she declares undying love for him. She runs distractedly from the room. A servant soon enters with Violetta's letter. As Alfred reads the shattering words, Germont père re-appears. Neither his comforting words nor his appeal (*Di Provenza*) to the prodigal to return to his family can calm Alfred's frenzy. Believing that Violetta has left him to return to Paris and a former lover, the Baron Douphol, Alfred dashes off in pursuit of the runaway.

## ACT III

Paris. The salon in the house of Flora (mezzo-soprano), a friend of Violetta's. The guests are

*Thirty-Five*



entertained by a ballet featuring Spanish gypsies and matadors. All Violetta's old friends are there. News of her break with Alfred has already reached Paris so that on the arrival of Alfred, who is soon followed by Violetta on the arm of Baron Douphol, the atmosphere becomes electric. Alfred sits down at a card table and, excited by his phenomenal winnings, keeps up a run of ironic comments designedly offensive to Violetta and the Baron. The latter reacts, joins the card game and loses to Alfred. As they rise to go to supper the Baron remarks that he will have his revenge after supper. Alfred's reply is a veiled challenge to a duel. Violetta, in great agitation, returns to the empty stage. She has sent for Alfred to warn him to beware of the Baron, a dangerous swordsman. Keeping her promise to his father, she maintains to him that she loves him no more and that the Baron is now her "protector". Enraged by this, Alfred loudly summons all the guests. Pointing to Violetta, he proclaims the favours he received from her and with the brutal words *Qui testimon vi chiamo ch'ora pagato io l'ho* ("I call you all to witness that I've paid in full") he throws his winnings at her feet. Old Germont, a witness to the shameful episode, disowns the son who insults a woman thus. The Baron challenges Alfred to a duel and all the company express their reproaches in the choral ending to the Act.

## ACT IV

The last Act is introduced by the beautiful orchestral prelude to which the curtain rises on Violetta's bedroom. She is sick and poor, with only the faithful Annina to attend her. It is early morning and Carnival time. Dr. Grenvil visits the invalid who is not deceived by his comforting assurances of recovery. To Annina the Doctor confides that her mistress has but a few hours to live.

Left alone for a moment, Violetta re-reads a cherished letter from old Germont which tells her that after the duel, in which the Baron was wounded, Alfred had to fly the country; that he now understood the nature of Violetta's great sacrifice and was hastening back to her. "Too late!" she cries and in the very moving soliloquy *Addio del passato* she pictures her approaching end, lonely and forgotten, her beauty gone. Outside the sounds of Carnival in Paris are heard.

Alfred arrives. After their ecstatic greeting the lovers dream of beginning life anew far away from Paris (Duet: *Parigi, o cara, noi lasceremo*). In her new-found happiness Violetta for a moment imagines her health returning and desperately clutches at the possibility of living. But her brief candle of hope soon flickers down again. She rallies only to give Alfred her picture in miniature, in memory of happier times, before expiring in his arms.

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# MANON LESCAUT

By GIACOMO PUCCINI (1858-1924)

*Text by Praga, Oliva and Illica*

Manon Lescaut . . . . .	ANNA MARIA BALBONI
Lescaut, Sergeant of the King's Guards . . . . .	RENATO BORGATO
Chevalier des Grieux . . . . .	GIUSEPPE GIACOMINI
Geronte di Ravoir, Treasurer General . . . . .	SERGIO PEZZETTI
Edmondo, a student . . . . .	PATRICK RING
The Innkeeper . . . . .	ALBERTO CARUSI
A Music Master . . . . .	BRENDAN CAVANAGH
A Musician . . . . .	MONICA CONDRON
A Lamp-lighter . . . . .	BRENDAN CAVANAGH
A Naval Captain . . . . .	PATRICK O'ROURKE
A Sergeant of Archers . . . . .	ALBERTO CARUSI

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*Costumes* by CASA JOLANDA, Rome.

*Make-up* by MAX FACTOR

*Time* : Second Half of the Eighteenth Century

*Place* : Amiens, Paris, Havre, Louisiana

### **Act I**

In front of an Inn at Amiens

### **Act II**

Geronte's house in Paris

### **Act III**

A square near the Harbour at Havre

### **Act IV**

Near New Orleans



# MANON LESCAUT

GIACOMO PUCCINI, 1858-1924

Manon Lescaut, which was first performed at the Teatro Regio, Turin, on the 1st February, 1893, was Puccini's first real success. The work is prodigal in Puccini's characteristic melodies. The four acts are episodic in character. The setting is eighteenth century France. Libretto based on Prévost's novel.

## ACT I

The scene is the square before an inn at Amiens where students, soldiers and townspeople await the arrival of the stage coach. Edmond (Tenor), a student, sings a humorous solo with chorus of students and girls. The Chevalier Des Grieux (Tenor) joins them and contributes a bantering address to the girls (*Tra voi, belle*). Soon the coach arrives. Manon, her officer brother Lescaut (Baritone), and the elderly Geronte, the Treasurer General (Bass), alight. Des Grieux is immediately attracted to Manon. As soon as she is alone he presents his admiring compliments. She is pleased by his attentions but tells him how on the morrow she will be taken, unwillingly, by her brother to a convent in compliance with her father's wishes. Before entering the inn, however, she promises to meet him again that evening. In the aria that follows (*Donna non vidi mai*), which is typical Puccini, Des Grieux sings of her beauty. He in his turn is then subjected to banter by Edmond and the students on being so obviously smitten.

The elderly Geronte is also interested and with the complaisance of Lescaut he plans to abduct Manon. Calling aside the innkeeper he arranges for a coach

and fast horses to Paris within the hour. Edmond overhears and warns Des Grieux. Manon, re-appearing, is told by Des Grieux of the plot against her and in the following duet is persuaded by him to elope. This they do, aided by Edmond, in the same coach that Geronte had ordered. Amidst the general derision Lescaut hints broadly to the furious Geronte that Manon might soon be enticed away from the impecunious Des Grieux by the luxury a wealthy protector could provide.

## ACT II

Manon has indeed left Des Grieux and has been installed in Geronte's fine house in Paris. She is at her dressing table. Lescaut compliments her on how charming she looks and on her present good fortune for which he claims some credit (*Sei splendida e lucente*). Manon has the grace to regret leaving Des Grieux without a word of farewell and in the lovely and justly famous *In quelle trine morbide* she admits that "*in these soft silken rooms there's a silence, there's a chill that freezes . . .*" and that her present luxury is but poor substitute for Des Grieux whom she still loves. When she asks for news of him, Lescaut replies that Des Grieux is now in easy circumstances, having learned how to cheat at the gaming tables, and that he constantly talks of her and may even seek her out again. Now singers come to amuse Manon and a dancing master to instruct her in the minuet. She sings a gavotte. When all have gone Des Grieux (summoned by Lescaut) suddenly enters. After the first reproaches



the rift is soon healed and together they launch into the rapturous duet *O tentatrice*. The pair are, however, surprised by Geronte who, though affecting a dignified withdrawal, rushes off to denounce Manon to the police as a mondaine. In his brief absence the pair might have made good their escape but Manon's cupidity once more betrays her. The delay in collecting her jewels is fatal, the police are in the house and Manon is arrested.

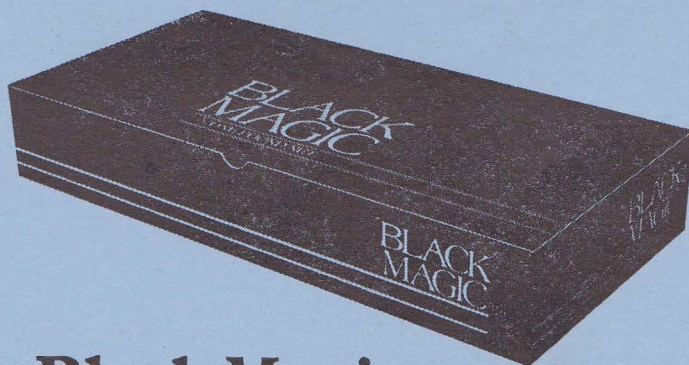
### ACT III

In the famous intermezzo Puccini paints the scene for us—Le Havre, the adjacent prison and the waiting convict ship. Des Grieux and Lescaut have a plan to rescue Manon from the prison but it fails. The other wretched women to be deported with her are embarked for the New World, to the degrading comments of the crowd. Des Grieux and Manon, however, excite compassion and the Captain of

the ship yields to Des Grieux's frantic plea (*Guardate, pazzo son*) to be allowed aboard even as a deckhand. The Act closes to the motive of the Love Duet in Act II.

### ACT IV

Near New Orleans. Manon and Des Grieux have finally escaped and their flight has brought them to a bare and empty place which is the expression of their own desolation. In their brief duet the exhausted Manon reflects upon her own past selfishness and folly and entreats her lover to save himself. Des Grieux goes in search of help and shelter for both of them and finds none. Alone in the falling night Manon, broken in body and spirit, despairingly realises that her end is near (Aria: *Sola, perduta, abbandonata*—“*Alone, deserted and degraded*”). Des Grieux returns to find the chill of death already upon her. She dies with the words “*My faults oblivion shall wipe out, but not my love . . .*”



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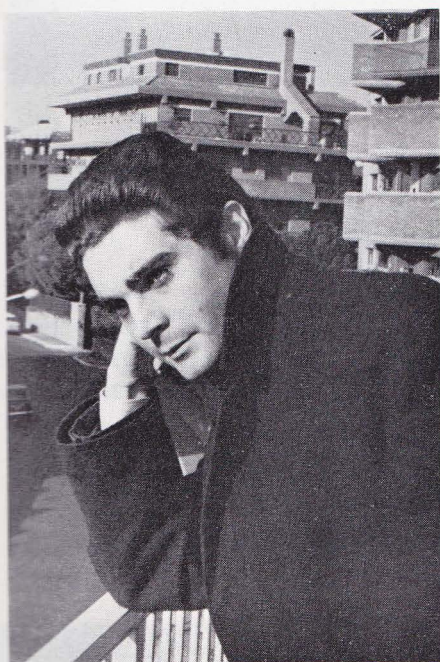
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# The Artistes...

## UGO BENELLI

(Tenor) received his musical training in the finishing school for young opera singers at the Scala in which he won a place after a nation-wide competition. Since his public career began in 1958 he has been active in the most noted opera houses of Europe and also in North and South America. He is a frequent and favourite visitor to Dublin and at the Glyndebourne and Wexford Festivals. His long-play recordings of Rossini operas with famous casts have received critical acclaim.

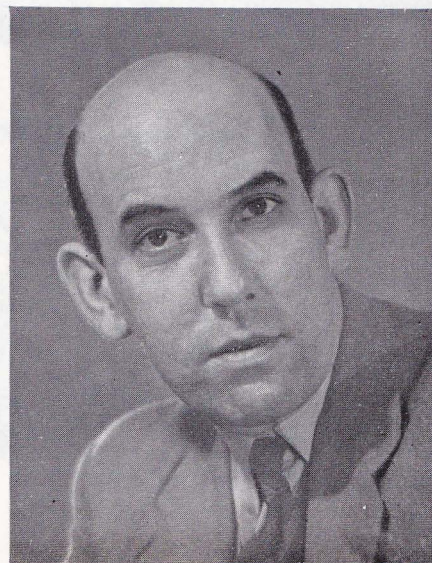


## RENATO BORGATO

(Baritone) is a Roman and son of a famous tenor. Following his début at Spoleto in 1965 he has appeared successfully at such important theatres of opera as the San Carlos, Naples, the Massimo of Palermo and the Carlo Felice of Genoa and has broadcast on many occasions on the Italian Radio. Second appearance in Dublin.

## BRENDAN CAVANAGH

(Tenor). Has sung over the years in a great many of the Society's productions and has appeared as tenor soloist in *Messiah*, Rossini's *Stabat Mater*, Verdi's *Requiem*. He has taken principal tenor roles with Our Lady's Choral Society and Glasnevin Musical Society.

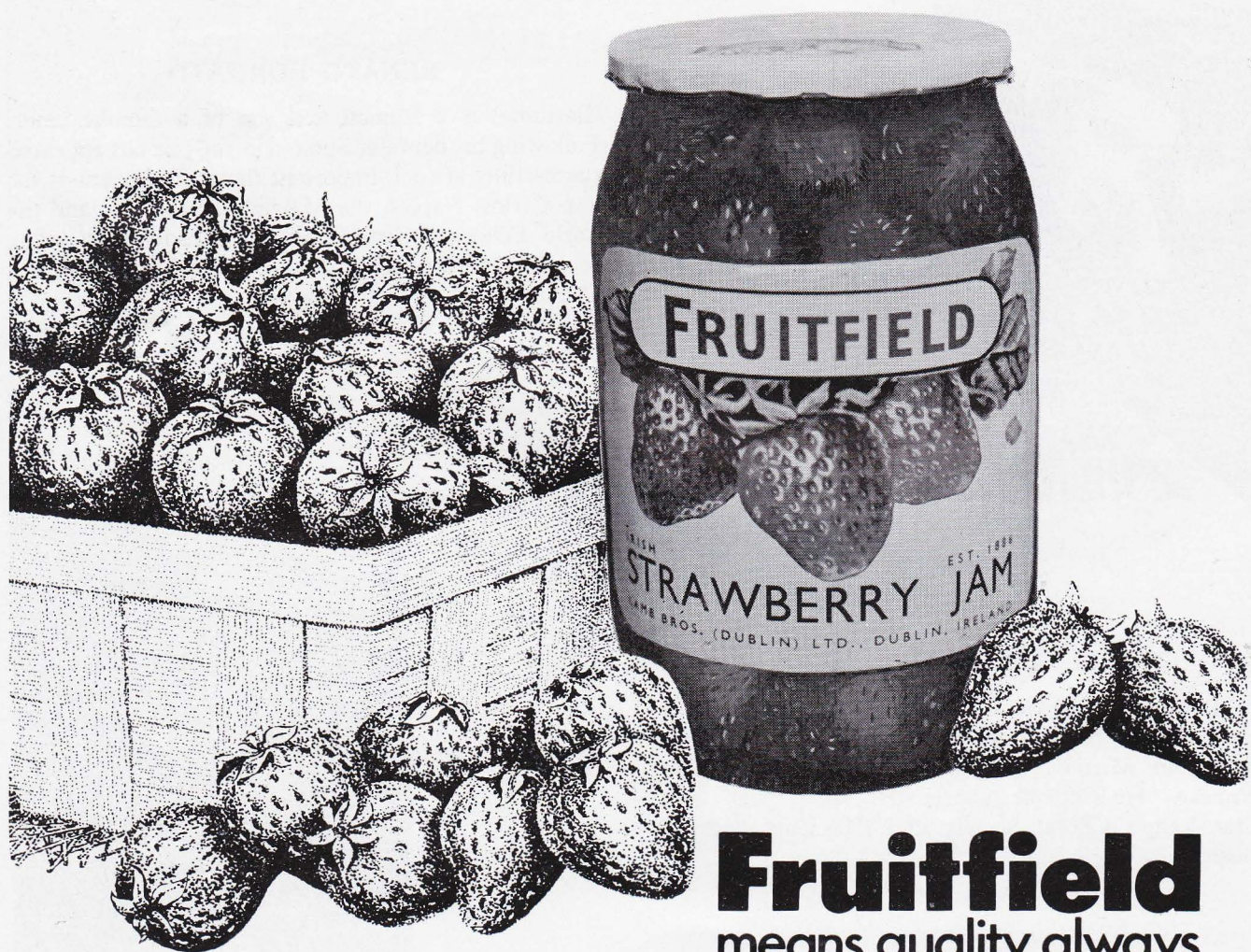




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## *The Artistes...*

### **PEDRO FARRES**

(Baritone) returns to Dublin as Nabucco. Is one of the many gifted Spanish artists now successfully invading the Italian opera scene. Made his opera debut in 1963 at the Colon Theatre, Buenos Aires, and has appeared in the major theatres of South America, Spain and Italy and at the Vienna State Opera.

### **ALBERTO CARUSI**

(Baritone) This very versatile and valued artist returns to sing in Dublin after his success here in the Spring Season of 1971. He will appear in important supporting roles in four operas this Season.



### **GIUSEPPE GIACOMINI**

(Tenor) of Padua won the important Viotti Competition at Vercelli in 1966, which led to engagements in Italy, recently singing in *Manon Lescaut* and *Fedora* opposite Magda Olivero. He has also sung in the opera houses of Belgium, Holland, Hungary, Turkey and Last March in the international season at the San Carlos of Lisbon. Second visit to Dublin.



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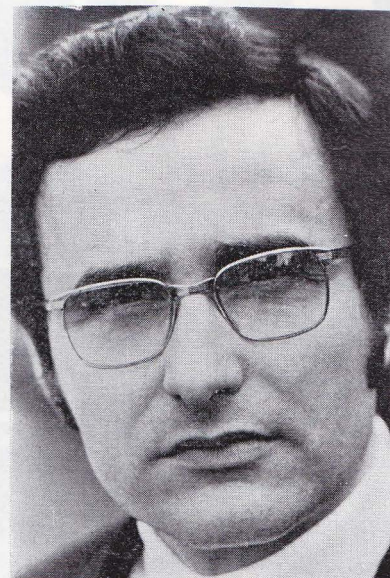
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# The Artistes...

## GIANFRANCO CASARINI

(Bass) is a native of Bologna. He studied music and voice in that city and in Florence, graduating in 1967 at the Comunale Theatre of Bologna, where his success quickly led to engagements at such important opera centres as Florence, Genoa, Trieste and the Arena of Verona, culminating in his Scala début in 1972. First visit to Dublin.



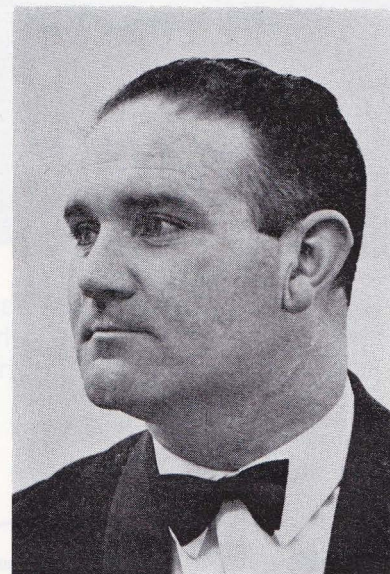
## GABRIELE FLORESTA

(Baritone) is another newcomer to Dublin. He studied music and singing at the famous Conservatorio Giuseppe Verdi of Milan, making his début in that city at the Teatro Nouvo. After appearances at the "traditional" or provincial opera theatres of Italy, he has graduated to the "prestige" opera houses of Venice Palermo, Turin, Bologna, Trieste, Naples, etc.



## BRENDAN KEYES

(Baritone) won six major trophies at the Feis Ceoil, including the Plunkett Greene and the Joseph O'Mara Cups. He has sung extensively in concert and on radio since his professional career began some four years ago. His initial opera appearance was with the Irish National Opera Company as the Commendatore in *Don Giovanni*. This is his third season with the D.G.O.S. Has also sung the part of Red Shadow in "The Desert Song" and of the Mikado in the Gilbert & Sullivan Opera.





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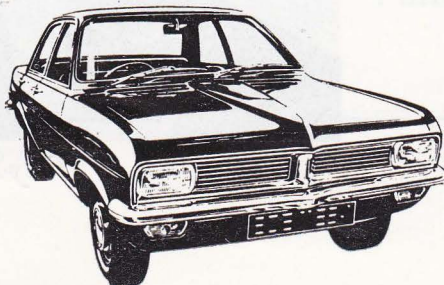
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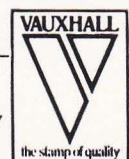
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## The Artistes...

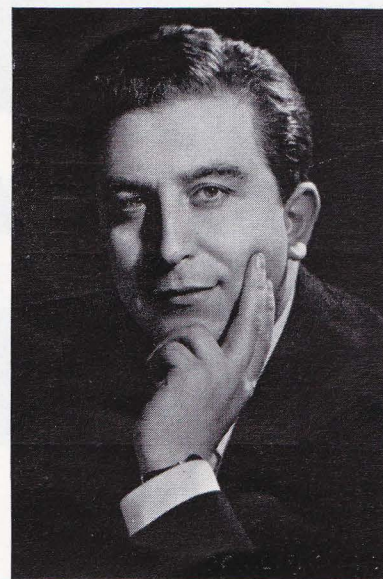


### PATRICK O'ROURKE

► Making his second appearance with the D.G.O.S., Patrick O'Rourke has gained many prizes at the Dublin Feis and also first prize in the National Voice of Ireland Competition. He has also appeared on Ireland's Television and Radio.

### SERGIO PEZZETTI

(Bass) Born in Perugia and made his debut in Spoleto in the role of Zaccaria in *Nabucco*. This was followed by a four year post-graduate course at La Scala. He has sung in the Metropolitan of New York in *La Forza del Destino* and *L'Elisir d'Amore*. His latest role at the Scala was in the 1972 production there of Cimarosa's *Il Matrimonio Segreto*.





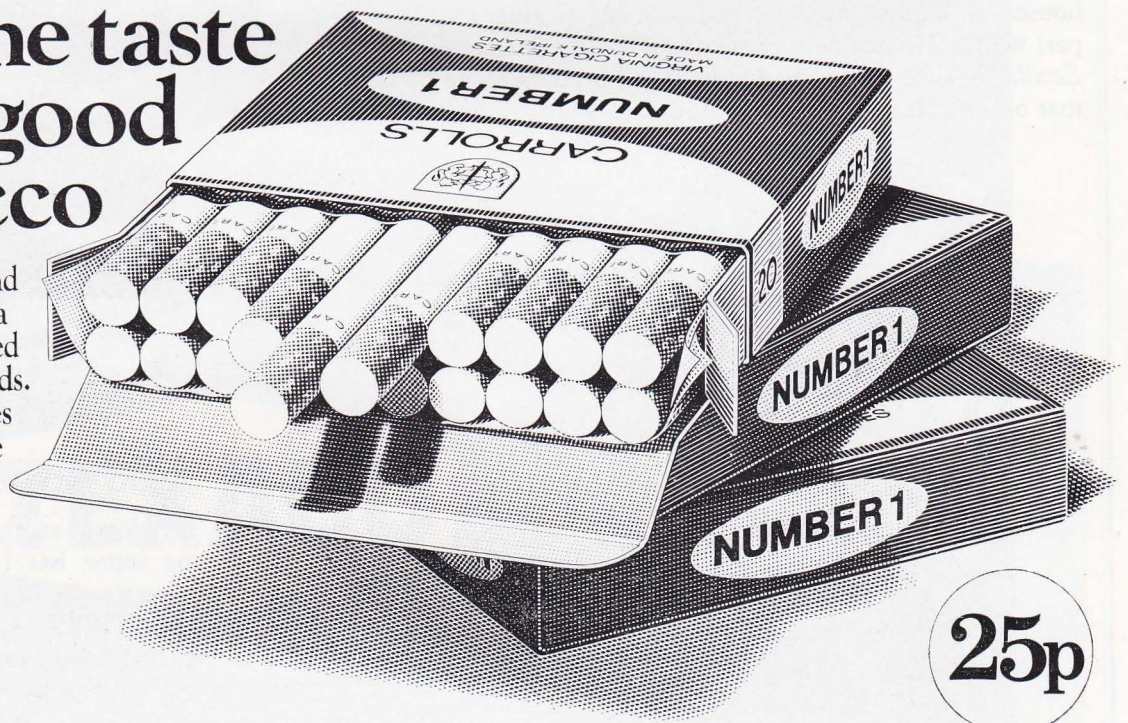
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# The Artistes...

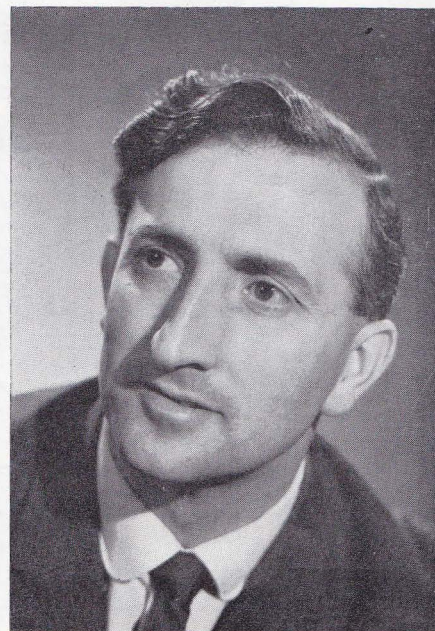


## BERARDINO TROTTA

► (Tenor) Though still young in years and professional experience, has already made his name at such major Italian opera houses as the Scala, Le Fenice of Venice, the Regio of Turin and of Parma and the Massimo of Palermo. Outside Italy his engagements have been at the opera houses of Barcelona, Madrid, Munich, Amsterdam and Nice. He visits Dublin for the first time to sing Alfredo in *La Traviata*.

## WILLIAM YOUNG

(Bass) Studied singing in Dublin and has won premier awards at the Feis Ceoil. He has sung with the Dublin Grand Opera Society and Irish National Opera, and in leading roles with choral societies in many parts of Ireland. He has also broadcast on RTE.





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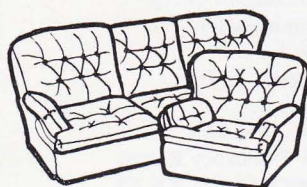
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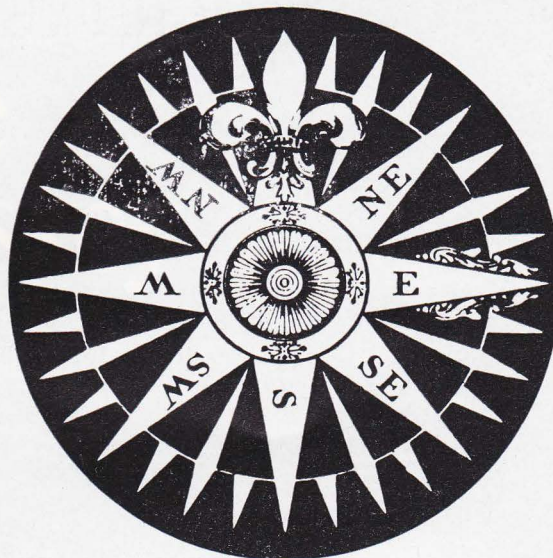


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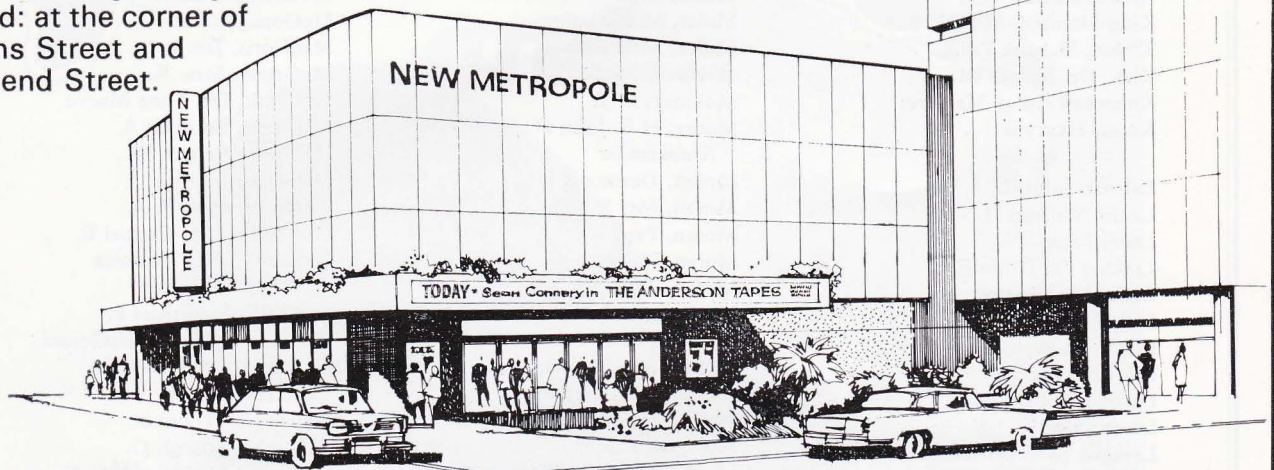
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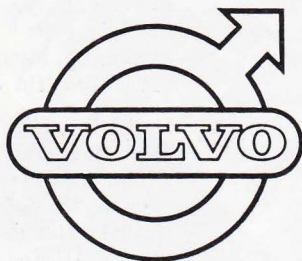
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